

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDICATED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—Goethe.

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ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. GYE has the honour to announce to the Nobility, Gentry, Subscribers, and the Public, that the Opera Season of 1867 will commence on

TUESDAY NEXT, APRIL 2ND, with Bellini's Opera,

"NORMA."

NORMA.....MADAME MARIA VILDA; ADALGISA.....MADAME L. SHERRINGTON; OROVERO.....SIGNOR ATTRI; and FOLLIO.....SIGNOR NAUDIN.

Conductor Mr. COSTA.

The following arrangements, which will be adhered to as strictly as circumstances will allow, are respectfully submitted:—

One of the greatest difficulties with which the Director of an Opera has to contend is the procuring of absolutely new works to present to his Subscribers. Two of the most successful composers in modern times of Italian Opera—Bellini and Donizetti—have now been dead many years. The illustrious Rossini, content to rest on his well earned laurels, cannot, unfortunately, be induced to write again; and the great Meyerbeer, whose grand works have formed so conspicuous a part in the repertoire of the Royal Italian Opera, is now lost to us. We have still, however, two composers who from time to time have produced works entirely suited to the Italian Lyric Stage—namely, Signor Verdi and M. Gounod. The numerous Operas of the former maestro are too well known, and too popular, to need any comment here, while the extraordinary beauties, and the world-wide success of M. Gounod's *Faust* and *Margherita*, are more than sufficient to cause the production of any new work by that young composer to be looked forward to with the deepest interest.

It happens very fortunately for the prospects of the ensuing season at the Royal Italian Opera that two entirely new Operas—the one by Signor Verdi and the other by M. Gounod—are about to be produced in Paris in the course of a few days. The one by Signor Verdi is entitled *Don Carlos*, and has been composed expressly for the Grand Opera in Paris. The other, by M. Gounod, is entitled *Romeo et Juliette* (adapted from the text of Shakespeare), and composed for the Théâtre Lyrique, the

scene on which M. Gounod gathered his first laurels by the production of his *Faust* and *Margherita*.

The improved social relations between foreign governments and this country have now happily been the means of establishing an equitable law of copyright between them, and this protection has lately been extended, amongst other things, to the rights of representation of Dramatic and Lyrical Works. Taking advantage of this international arrangement, the Director of the Royal Italian Opera is much gratified in being able to announce that he has secured the absolutely exclusive right of representing the Opera of *Don Carlos* and that of *Romeo et Juliette* in Great Britain and Ireland, and that both these Operas will be produced at the Royal Italian Opera during the coming season.

It is believed that the production of two entirely new works in the one short season of a London Italian Opera is without precedent, but from the arrangements made the Subscribers may rely that both Operas will be presented to them in the most complete and efficient manner.

The principal character in *Romeo and Juliet* will be performed by Mademoiselle ADELINA PATTI.

The principal character in *Don Carlos* will be performed by Mademoiselle PAULINE LUCCA.

ENGAGEMENTS:

Mlle. ADELINA PATTI,
Mlle. ANTONIETTA FRICCI,
Mlle. AKERMANN (her First Appearance in England), Mlle. MORENSI.
Madame MARIA VILDA.
Mlle. LEONORA NAU (her First Appearance in England),
Madame LEMMENS-SHERRINGTON, Mlle. LOUISE LIEBHART,
Madame DALL' ANESE, and
Mlle. PAULINE LUCCA.
Signor MARIO, Signor FANCELLI, Signor NERI-BARALDI, Signor ROSSI,
Signor MARINO (his First Appearance in England), and Signor NAUDIN.

Signor COTOGNI (his First Appearance in England),
Signor GUADAGNINI (his First Appearance in England),
Signor RONCONI, and Signor GRAZIANI.
Monsieur PETIT (his First Appearance in England), Signor CIAMPI,
Signor FALLAR, Signor TAGLIAFICO, Signor POLONINI, Signor CAPPONI,
Signor ATTRI, and Signor BAGAGIOLO (his First Appearance).
Director of the Music, Composer, and Conductor, Mr. COSTA.

Principal Danseuses:

Mlle. MARINA MORA (her First Appearance in England), and
Mlle. AMALIA ZUCCHI (her First Appearance in England).

The Unrivalled Orchestra and Chorus of the Royal Italian Opera.

Stage Manager . . . Mr. A. HARRIS.

THE SUBSCRIPTION WILL CONSIST OF FORTY NIGHTS.

But as there will (after the first week) be regularly FOUR NIGHTS in each Week, viz.: MONDAY, TUESDAY, THURSDAY, and SATURDAY, Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two of the Four Nights. Subscribers of last Season are also respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same at once to Mr. EDWARD HALL, at the Box Office.

TERMS:

Boxes on the Second Tier (for Four Persons) 100 Guineas.
Ditto First Tier (ditto) 200 "
Ditto Ditto at the side (ditto) 150 "
Ditto Grand Tier (ditto) 240 "

Boxes on the Pit Tier (ditto) 220 Guineas.
Orchestra Stalls (each) 35 "
Amphitheatre Stalls, First Row (ditto) 18 "
Ditto Second Row (ditto) 12 "

SUBSCRIPTIONS TO BE PAID IN ADVANCE.

Application for Boxes and Stalls to be made to Mr. EDWARD HALL, at the Box Office under the Portico of the Theatre.
Also of Mr. MITCHELL; Mr. BUBB; Messrs. LACON & OLLIER; Messrs. CHAPPELL, Bond Street; Mr. SAM'S, St. James's Street; and of Messrs. KEITH, PROWSE, & Co., 48, Cheapside.

ROYAL ITALIAN OPERA, COVENT GARDEN, March 1st, 1867.

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN. Instituted 1793; Incorporated by Royal Charter 1789. For the support of aged and distressed musicians, their widows and orphans.

Patroness—Her Majesty the Queen.

The ANNIVERSARY FESTIVAL will be held at the Freemasons' Hall, on Saturday April 6. Dinner at Six o'clock precisely.

President of the day—H. J. B. BERESFORD HOPE, Esq., M.P.

Tickets, One Guinea each, to be obtained of the Committee at the Hall, or of STANLEY LUCAS, Sec., 62, New Bond Street.

PHILHARMONIC SOCIETY.—THIRD CONCERT, HANOVER SQUARE ROOMS, April 8. Conductor, Mr. W. G. CUSINS. Symphonies in D minor (Schumann), and "The Italian" (Mendelssohn); overtures, "Egmont" (Beethoven), "Ruler of the Spirits" (Weber); Concerto in G (Beethoven), Piano-forte, Madame Schumann. Reserved Seats, 16s. each, at L. Cock, Addison, & Co., 63, New Bond Street. By order, STANLEY LUCAS, Secretary.

BALLAD CONCERTS, ST. JAMES'S HALL, (under the Management of Mr. JOHN BOOSEY), for the performance of the choicest English Vocal Music by the most Distinguished Artists. The programmes will comprise on each occasion the finest specimens of Old Ballads and Songs, a few new Compositions by the best modern writers, a Selection of Glee and Madrigals, and Instrumental Solos by eminent Performers. The first Concert will take place on Thursday, April 11, at which the following artists will appear:—Miss Louisa Pyne and Mdlle. Liebhardt, Miss Edith Wynne, the Misses Wells, and Madame Sain-ton-Dolby; Mr. W. H. Cummings, Mr. Montem Smith, and Mr. Weiss. The Glee and Madrigals will be performed by the Misses Wells, Mr. Montem Smith, Mr. Chaplin Henry, and Mr. Conway Cox, under the direction of the distinguished composer Mr. J. L. Hatton; Piano-forte, Mr. Charles Hallé. The programme will, at the first Concert, include the following favourite Songs:—"Home, sweet home" and "The meeting of the waters," Miss Louisa Pyne; "She never told her love" and "The Merman's Song," Mdlle. Liebhardt; "Should he upbraid" and "My mother bids me bind my hair," Miss Edith Wynne; "Auld Robin Gray," Madame Sain-ton-Dolby; "The Pilgrim of Love" and "Draw the Sword, Scotland," Mr. W. H. Cummings; "The Wolf" and "Flow thou regal purple stream," Mr. Weiss; "The Flaxen-headed Ploughboy," Mr. Montem Smith. Among the new songs will be included a new song by Mr. Benedict, written expressly for the occasion (Mdlle. Liebhardt), and a new song by Mr. Arthur S. Sullivan, written for the occasion (Miss Edith Wynne); "Strangers yet," by Claribel (Madame Sain-ton-Dolby). Stalls, 6s.; Family Tickets for Four, 21s.; Balcony, 3s.; Tickets, 2s. and 1s. each. To be had of Mr. Austin, St. James's Hall; the Principal Music-sellers; and of Boosey and Co., Holles Street.

CRYSTAL PALACE.—THIS DAY.—SATURDAY CONCERT and PROMENADE, combined with EXHIBITION OF SPRING FLOWERS, by Messrs. Cuthbush.

Principal Artists: Miss Edith Wynne, Miss Bramer, and Herr Stepan. Solo Piano-forte, Madame Schumann. Conductor, Mr. Manns.

Programme includes Symphony in D No. 2 (Haydn); Piano-forte Concerto, G minor (Mendelssohn); Selection from MS. Opera of "The Sapphire Necklace," first time (A. S. Sullivan); Overture, "Ossian," Op. 1, first time (Gade), &c. Admission, Half-a-crown. Guinea Season Tickets free.

UNDER DISTINGUISHED PATRONAGE.

MDLLE. ROSETTA ALEXANDRE'S (Pianiste to the King of Prussia) FIRST SOIREE MUSICALE will take place at the BETHNOR Rooms, 27, Harley Street, on Wednesday, April 3rd, 1867, on which occasion she will be assisted by the following eminent Artists:—Miss Louisa Pyne, Miss Susan Pyne, Miss Barry Eldon, Mr. Lewis Thomas, Mr. Frank Elmore, Signor Nappi, Herr Goffrie, Herr Schubert. Conductor, Herr Schubert. Subscription Tickets for the Series of Four Soirees, One Guinea; Single Tickets, Seven Shillings; may be had at Messrs. Duncan Davison & Co.'s, 244, Regent Street; and Messrs. Lamborn Cock & Co., 62, New Bond Street.

"MY QUEEN," BLUMENTHAL'S New Song. MR. SIMS REEVES will sing it at Southsea, May 2nd; Clifton, 6th; St. James's Hall, 14th—in the Key of E. The other Edition is in the Key of D. Each 4s.—LAMBORN COCK, ADDISON, & Co., 63, New Bond Street.

THE LEGEND OF ST. CECILIA. Words by H. F. CHORLEY. Music by JULES BENEDICT. In limp cloth, 6s.; in cloth boards, 8s. Each piece separately. Chorus and Band Parts are also published. Librettos, 6d. each.

LAMBORN COCK, ADDISON & Co., 63, New Bond Street.

EXHIBITIONS FOR THE PEOPLE.

THE AZTECS and the MUSICAL ALBINOS, in conjunction with RUSSIAN PHANTASMATOGRAHY, POLISH AGIOS-KOPFI, and CHINESE CHROMOTROPIES, the first time in England, St. MARTIN'S HALL, at Eight, Wednesdays and Saturdays, at Three and Eight. Hall and Gallery, One Shilling; Reserved Seats, Two Shillings; Stalls, Three Shillings. Seats secured at the Hall from Eleven till Four.

FURNISHED APARTMENTS.

TO THE ARTISTES OF THE ITALIAN OPERA HOUSES.—TO BE LET, Furnished, part of a SEMI-DETACHED HOUSE, in the Park Road, Regent's Park. Address "H. P.," care of Messrs. DUNCAN DAVIDSON & Co., 244, Regent Street, W.

TO VIOLINISTS.—A First-rate PETER GUARNERIUS, pronounced by the highest authorities in the matter to be his masterpiece, wonderfully preserved, unusually fine wood, extremely noble tone, is, on account of the death of its proprietor, TO BE SOLD. To be seen every Tuesday and Friday, from Twelve till One o'clock, at Herr ESSEN'S, 31, Grosvenor Street, Grosvenor Square.

TO CONCERT GIVERS, &c.—A PIANIST is open to accept Engagements to accompany Vocalists at Matinees, Soirees, &c., &c. He would also accompany Vocalists during their daily practice. Address X, care of Messrs DUNCAN DAVIDSON, 244, Regent Street.

MUSICAL WORLD.—WANTED immediately, the Volume or Numbers for the Year 1842. State price to Mr. FREDERICK MAY, Advertising Agent, 9, King Street, St. James's.

RANDEGGER'S Popular Trio, "I NAVIGANTI" ("The Mariners"), will be sung by MADAME RUDERSDORFF, Mr. W. H. CUMMINGS, and Mr. LEWIS THOMAS, at the Hanover Square Rooms, on Saturday morning, April 6th.

MISS ROSE HERSEE begs to inform her Friends and Pupils that she has REMOVED to 8, Westbourne Square, Hyde Park, W., where all communications respecting Oratorios, Concerts, or Lessons are to be addressed.—8, Westbourne Square, Hyde Park, W., March 16th.

MISS E. ANGELE will sing HENRY SMART'S popular song, "THE LADY OF THE LEA," at Mrs. John Macfarren's Piano-forte and Vocal Concert, at Islington, Thursday evening, April 4th.

MISS FLORENCE DE COURCY will sing HENRY SMART'S admired song, "HARK! THE BELLS ARE RINGING," at the Beethoven Rooms, April 29th.

MADAME SOMERVILLE will sing Mr. BEUTHIN'S admired Song "THE ORPHAN'S TEAR," at Tunbridge, April 4th.

MDLLE. EMILIE GEORGI will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," and, with her sister, MDLLE. CONSTANCE GEORGI, REICHAARDT'S admired Lied, "THOU ART SO NEAR AND YET SO FAR" (arranged as a duet), at the Peckham Institution, April 11th.

MDLLE. RITA FAVANTI has returned to Town from her Tour in Ireland, and is re-engaged for the Autumn. All communications relative to Opera and Concert Engagements to be addressed to her at Messrs. DUNCAN DAVIDSON and Co.'s Foreign Music Warehouse, 244, Regent Street; or her residence, 28, Abingdon Villas, Kensington.

MR. FRANK ELMORE will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," at Miss Hogarth's Matinée, Hanover Square Rooms, Saturday (THIS DAY), March 30th.

MR. FRANK ELMORE will sing REICHAARDT'S admired Lied, "THOU ART SO NEAR AND YET SO FAR," at Mdlle. Rosetta Alexandre's Matinée, Beethoven Rooms, April 3rd.

MR. TRELAWNY COBHAM will sing "O LOVELY VISION," from Mr. AGUILAR'S Opera, *The Bridal Wreath*, at Miss May Burney's Concert, St. James's Hall, April 3rd.

MR. WILFORD MORGAN will sing his new song, "MY SWEETHEART WHEN A BOY," at all his engagements during the ensuing season.

MR. DAVID LAMBERT will sing Mr. WILFORD MORGAN'S new and popular Song, "MY SWEETHEART WHEN A BOY," at Willington, on Tuesday, April 2nd.

MR. DAVID LAMBERT will sing "SHE NEVER CAN BE MINE" (composed expressly for him by Mr. ALLEN SMITH), at Willington, on Tuesday, April 2nd; and at all his concert engagements during the ensuing season.

MR. ADOLPHE GANZ begs to announce that he still continues to score Operas, Cantatas, and Single Arias, for Full or Small Bands, on moderate terms. Apply to Messrs. DUNCAN DAVIDSON & Co., Music Publishers, 244, Regent Street; or at Mr. A. GANZ'S residence, 37, Golden Square.

MR. ALFRED HEMMING will sing "THE MESSAGE" and "THE ORPHAN'S TEAR" at Signor Campaella's Matinée, April 12th.

MR. ALFRED HEMMING will sing "THE MESSAGE," by BLUMENTHAL, and "THE ORPHAN'S TEAR," by Mr. BEUTHIN, at Myddleton Hall, April 25th.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Piano-forte, Harmony, and Composition, also engagements for Concerts and Soirees, be sent to his residence, No. 199, Euston Road, N.W.

MONDAY POPULAR CONCERTS.

MADAME ARABELLA GODDARD'S BENEFIT.

(From the "Observer," March 24.)

Madame Arabella Goddard signaled her benefit by a performance of the all but impossible Op. 106 of Beethoven. The extraordinary difficulties of this prodigiously "grand sonata" in B flat have long been proverbial. Indeed, by the great majority of pianists it has been pronounced to be absolutely impracticable. Mendelssohn, it is true, played it, and it is said from memory; Mr. Hallé has included it in his recitals of Beethoven's sonatas; Miss Goddard performed it fourteen years ago while yet a child, at a semi-private concert in London. Two years later, in 1855, she repeated it in Berlin, when Rellstab, the most celebrated and most exigent critic of Germany, spoke of her performance in glowing and enthusiastic terms of eulogy. Since then her powers have been gradually ripening, and with each succeeding year we find a greater depth of feeling in her playing. In mechanical dexterity she has long since been unapproached, and there is no doubt that Madame Goddard is now the greatest living performer upon the instrument of her choice. She might well, however, with all her powers, have been dismayed at the idea of approaching so stupendous a task in the presence of a miscellaneous audience of some 2,000 persons. Of the work itself we dare not trust ourselves to speak. In it music has been carried to its extremest possibility of expression, and should the student fail to grasp its complete meaning he may flatter himself, if he will, that the grand tone-poet has been shaken with thoughts beyond the reach of our souls. In the *adagio*, indeed, the great musician seems to have given the freest rein to his fancy. The movement is a complete *divina commedia* in itself, full of awe-inspiring and mysterious imaginings, illumined here and there by glimpses of almost celestial beauty. Here, following, as the *adagio* does the most passionate conceivable *allegro*, and a *scherzo* of rare trickiness, the composer seems to have felt that he had exhausted all the powers of expression of which his art is capable, and he, therefore, caps his masterpiece with a fugue, complicated to its extremest extent by every device that the schoolmen had invented. We have never heard anything on the pianoforte approach in grandeur Madame Goddard's reading of the slow movement, but it was in the elaborate *finale* that she realized the boast *Si c'est impossible, je le ferai*. The extended fugue in three parts, treated by augmentation, by reversion, and in every imaginable manner, and with showers of shakes thrown in to make difficulties still more difficult, seems to require four hands instead of two; but it was, nevertheless, played with as much apparent ease as though it were a mere transcription of an operatic air. Even while listening and seeing, it was not easy to realize that the richly-accompanied *fuga a tre voci* was being played by a single pair of hands. The applause at the close of the sonata was loud and cordial, but it did not at all represent the earnest admiration of the fair pianist felt by all who were conversant with the true nature of the feat which had been so smoothly performed. Madame Goddard was afterwards joined by Herr Joachim in the Kreutzer sonata, which popular work has certainly never been better played. The exquisite *andante* with variations was repeatedly interrupted by expressions of delight, and finally drew down the most rapturous applause. The other instrumental pieces were Mozart's beautiful quartet in D minor, the minuet of which was encored; and the same compliment was paid to Signor Piatti for his perfect playing of Boccherini's sonata in C. Mr. Cummings was the vocalist, singing Handel's wonderful "Waft her, angels," and, for the first time, Mendelssohn's Sonnet, in his usual style.

(From the "Sunday Times," March 24.)

The announcement of Madame Arabella Goddard's benefit, and that she would play the great Beethoven sonata in B flat (Op. 106), excited an unusual degree of interest, and crowded St. James's Hall with an audience among whom were to be seen the faces of not a few whose connection with music has made them more or less famous. The full programme for the occasion was as follows:—

PART I.

Quartet, in D minor (strings).....	Mozart
Recit. and air ("Deeper and deeper," <i>Jephtha</i>).....	Handel
Grand Sonata, in B flat, Op. 106, pianoforte alone.....	Beethoven

PART II.

Sonata, in C major, No. 2, violoncello, pianoforte accompaniment.....	Boccherini
Song, "The Sonnet".....	Mendelssohn
Sonata, in A major, Op. 47, dedicated to Kreutzer, pianoforte and violin.....	Beethoven

The opening quartet is a great favourite with the Monday Popular audience, who heard it on this occasion for the eighth time. It is the second and one of the best of the six dedicated by Mozart to his friend Haydn, and upon which he brought to bear all the charm of his genius. The well-known *andante* was heard with unaffected delight, the audience showing their willingness to listen to it again; but Herr Joachim went on to the *minuetto* and to that lightsome *trio*, the violin *obbligato* of which he gives so exquisitely. This time he could not resist the general demand for a repetition, and the movement was played again. The appearance of Madame Goddard to address herself to the very serious task she had undertaken was the signal for a round of encouraging applause, by no means wanting in that heartiness which the occasion demanded. We may say at once that the fair artist was as successful as her most ardent well-wishers could desire. For ourselves, we entertained no doubt whatever that she would come out of the ordeal triumphantly, although we fully appreciated the enormous difficulties with which she had to grapple. Madame Goddard has given too many proofs of her skill to allow of any room for apprehension as to the result of any effort she may make; yet, if apprehension was ever excusable, it was so in this instance. The actual experiment was not made by the performer upon herself, but upon the audience. Would they rise to the level of one among Beethoven's loftiest flights?—that was the question, and not whether the artist was equal to her task. The result has answered the query in the affirmative, for the crowded hall heard every note of the sonata in silence, applauded loudly each movement, and at the close recalled the performer with every sign of enthusiasm. Madame Goddard has had many triumphs, but none so great as this. Of the work itself we almost hesitate to speak, because it is impossible, within the limits of this notice, to do it justice. It is among the sonatas what the "Choral" is among Symphonies, occupying a position by itself, and, by its colossal proportions, dwarfing everything of the same kind that is brought near to it. Writing it, Beethoven seems to have given the reins to his imagination, without a thought of the narrow limits of popular comprehension, and equally without regard to the possibility of its ever being played as it should be. We can imagine the feelings which inspired that strange, and, at the time, unhappy nature. How, in the opening *allegro*, he dashed contemptuously aside all rule and tradition, taking a grim pleasure in showing that he could soar above them. How, in the *adagio*, he gave expression to the gloomy feelings which possessed him and put into his music the profound emotions which must have been his, though he, in all other ways, shut them up from the knowledge of men. And how, in the final fugue, he determined to make a super-human display of his mastery over the technicalities of his art, and to show that his genius could move as freely in the bondage of a rigid system as when in perfect liberty. The sonata will ever remain one of its composer's grandest monuments, and we can hope no better for the generations to come than that they may have a contemporary performer able to do it justice. Boccherini's sonata, for violoncello, was gloriously played by Signor Piatti, and redemanded in a manner not to be mistaken; while the Kreutzer sonata, played on this occasion for the twenty-third time, had the utmost justice done to it by Madame Goddard and Herr Joachim, and was heard with all the wonted interest. Mr. Cummings acquitted himself with his usual carelessness and success; the entire concert being one which will stand out prominently as among the chief musical events of the season.

(From the "Queen," March 23.)

Some years since an invitation was given to a few amateurs and artists to assemble at a private house in the Notting Hill district for the purpose of hearing the playing of a child pianist. The young girl who presided at the instrument was generally pronounced to be a prodigy; the admission being accompanied with the usual expression of regret that the talent was premature and could not last. There were also the customary cautions administered to the parents of the performer as to the cruelty of thus early

exhausting such extraordinary gifts. One listener, however, took a different view of the future of the juvenile exponent of Bach and Thalberg, of Mozart and Mendelssohn, and being in a position to publish his convictions, did not hesitate to predict that maturity of years would only tend to develop and not diminish the powers of the fair performer. Of course such precocious signs could not fail to be turned to immediate account in the direction most calculated to secure immediate results in pecuniary profit; and as the taste of the day turned in the direction of the fantasia school of composition, the girl prodigy was heard far and wide, revelling in the torture of themes conceived by the adapters of popular operas. The rivals of the accomplished pianist, whilst constrained to admit her executive skill, pronounced her career to be limited to exhibitions on the pianoforte of the musical snuff-box style—nice and pretty, but small and confined. In vain did certain critics point out that such mechanism could be brought into play with prodigious effect in classic chamber composition, should the chance be afforded. In the meanwhile, during the controversy as to the real rank of the pianist, she was, it turned out afterwards, preparing herself quietly by a severe study and practice of the works of the master minds, to take a striking revenge on her detractors, always so ready to ascribe her success to any cause but the true one, that of intuitive feeling and ardent enthusiasm for her art. At what may be regarded as a private concert, artistic bigwigs suddenly heard with amazement that the musical snuff-box pianist had dared to attack the sonata in B flat, Op. 106, of Beethoven, commonly called the "Ninth Symphony on the pianoforte," inasmuch as the *ne plus ultra* of marvellous mechanism and of superior intellect were exacted for the due interpretation of the work. Whatever degree of notoriety had been previously attained by the popular pianist, she may be affirmed the morning after she had played this sonata to have found herself "famous," and the name of Arabella Goddard was ever after associated with the B flat prodigy of execution, at the trial of which at a public concert, pianists of the first force turned ghastly pale at the bare notion of essaying such a feat of digital dexterity and mental conception. The B flat sonata, Op. 106, was a sealed work with most executants of the day. Beethoven has concentrated in this sonata (as Macfarren has powerfully described it) "all the powers of harmony and of scholastic research;" or as Relstab, the famed Berlin critic, wrote of it, "the most impracticable of all his pianoforte compositions." The artistic circles resounded with the triumph of the daring pianist, and her B flat epoch was the turn of the tide which raised her to the highest elevation as a first-class executant. Although Mdle. Arabella Goddard had played the sonata before the most fastidious of classic connoisseurs in Germany, there yet remained, until Monday night last, one more ordeal to go through, and that was to test the capabilities of appreciation (and we may add, the powers of endurance in listening to a long and complex sonata) on the part of the masses at a Monday Popular Concert. The test turned out to be a triumph, both to auditory as well as to the eloquent exponent of the sonata. It was a grand night; and, after years and years of watching the physiognomy of audiences, never did we feel more proud of the British musical public than in that gathered in numbers to fill St. James's Hall to overflow, to listen to this marvellous sonata, so marvellously executed. It was one of those interesting evenings when is seen an assemblage of celebrities rarely collected together except for an exceptional exposition. It was curious to watch the expression of feeling both from the profound professor to the veriest tryo, the learning of the former enabling him to estimate the extensive and elaborate range of the composer's imaginings, the instinct of the latter causing him to admire the colossal conception, pleased, he knew not why nor cared not wherefore, like the untutored mind which gazes at the marvels of a picture gallery, inspired by the truthfulness of beauty in art.

The hearers of the sonata last Monday had the advantage of following its development with the aid of an admirable analysis, supplemented by able and interesting notices from powerful pens, pointing out its varied attributes as a work of Beethoven's "Third Period" of inspiration. It would require a special essay to afford an adequate notion of this stupendous sonata, from its starting point in which the C minor symphony notion of "Fate knocking at the door," is shadowed forth down to the terrific *fugue*, in which the failure of a note would destroy the equilibrium of the

unique movement, the most complicated of contrapuntal contrivances. At every point the interpreter was equal to the demand on mind, feeling, and finger. The *scherzo* was marked with its proper playfulness, the *adagio* was sung with all the passionate expression in which the soul of the conceiver found vent, and the *fugue* was attacked with astonishing clearness of articulation of the notes. Mme. Arabella Goddard might have retired on her laurels after the sonata. She scarcely required the recall of the auditory; for the breathless attention with which the work had been listened to, was broken at the close by outspoken language of admiration, coming, too, from veteran artists and connoisseurs not easily moved to demonstrative signs of unbounded admiration.

This memorable programme was terminated with a matchless interchange of executive expression and skill between Joachim and Mme. Arabella Goddard, in the well-known sonata of Beethoven, in A major, Op. 47, dedicated to Kreutzer, for whom all pianists, aged or middle aged, entertain a respect, as the composer of the *Lodoiska* overture, which, half a century since, shared favour with the "Battle of Prague" and "Griffin's Concerto." Mme. Arabella Goddard, however, provided another treat for the patrons of her benefit concert by inserting in the scheme Mozart's familiar stringed quartet, in D minor, played to perfection by Joachim, Ries, Henry Blagrove, and Piatti; the minuet in which the first violin is, indeed, first fiddle, exacting an encore, as did the *andante* indeed, which, however, was declined. Piatti had to repeat the final movement of Boccherini's violoncello sonata in C major, No. 2. Mr. Sims Reeves, who never before missed singing at Mdme. Goddard's benefit concerts, was detained in Liverpool by indisposition, and Mr. Cummings took his place in songs by Handel and Mendelssohn, in which the admirable style of accompaniment by Benedict was, as usual, much admired.

Amateurs will mark the B flat sonata night at the Monday Popular Concerts as a red letter evening in the diaries.

(From the "London Review," March 23.)

Last Monday's Popular Concert was devoted to the benefit of Madame Arabella Goddard, who repeated, on this occasion, her extraordinary performance of Beethoven's Titanic solo pianoforte sonata, Op. 106, her playing of which some fourteen years since was one of the most remarkable musical events of the period. This work, in addition to its enormous length and the strain of nerve involved in its practical realization, contains an array of the most complex mechanical difficulties ever put on paper. It would seem as if Beethoven had written it as a grand abstraction rather than with a notion of its being practicable by any pair of human hands, as we believe to have been the case with those extraordinary pieces, by Bach, for an unaccompanied violin, which we strongly believe their composer never heard otherwise than ideally, but which, in our own day, the extraordinary powers of Herr Joachim enable us to hear in all possible perfection of execution and design. Quite as extraordinary was the performance of Beethoven's great pianoforte sonata on Monday night, when Madame Goddard gave it with such fluency, power, elasticity, and precision, that none but those possessing some practical knowledge of pianoforte playing, and acquainted with the work performed, could estimate the almost impossibility of the feat accomplished. The culminating difficulties are found in the final movement, with its labyrinthine passages of fugue writing; subject and counter subject, direct and inverted, with capricious episodes and fanciful divergencies, with a shower of shakes occasionally thrown in, in a way apparently requiring an extra finger in each hand for their realization; all these points were brought out with a distinctness and clearness of rhythm that constituted a performance of most remarkable and exceptional merit, sustained to the end of a piece of three times the usual length with unabated energy and interest. The sonata itself we hold to be a consistent link in the long chain of works produced by the greatest of all composers, whose genius, always sublime in its tendencies, was constantly expanding and developing with a yearning towards the infinite.

(From the "Morning Herald" and "Standard," March 28.)

The Monday Popular Concerts have been literally surpassing themselves in interest and novelty—no easy matter it will be allowed. Madame Schumann has been made the bright particular

star of the season. The celebrated pianist, nevertheless, has not been permitted to shine with undisturbed rays, and has even suffered oblation at the hands of one of her own sex. Madame Arabella Goddard, at her annual benefit concert, Monday, the 18th, introduced for the first time at the Monday Popular Concerts, Beethoven's grand sonata in B flat, Op. 106, and achieved one of the most triumphant successes ever won by any pianist in this or any other country. There was not an individual present knowing anything about pianoforte playing, who did not feel and acknowledge that Madame Goddard's performance of Beethoven's colossal and sublime work was magnificent, masterly, and intensely beautiful beyond all precedent. Such an achievement is, in fact, an honour to native art, and sets at rest for ever the question of Madame Goddard's supremacy. At the same concert Madame Goddard and Herr Joachim gave Beethoven's "Kreutzer" sonata, a more perfect performance of which glorious work never was heard.

(From the "Times," March 25.)

At the 263rd Monday Popular Concert (for the benefit of Madame Goddard), the experiment, hitherto deemed perilous, was at length tried, of introducing Beethoven's formidable pianoforte sonata in B flat, Op. 106, before the vast audience that habitually attends these entertainments. The result only showed that both the attractions of the sonata and the intelligence of the crowd had been underestimated. Although the performance occupied the best part of an hour, it was listened to from beginning to end with breathless attention. Each of the four movements, even the seemingly interminable *adagio* in F sharp minor, was thoroughly enjoyed; and at the end of the *finale*, a fugue of unexampled length, complexity, and difficulty—the most elaborate, indeed, ever written, as well as by many degrees the longest—the performer, Madame Arabella Goddard, retired amid the loudest plaudits from every part of the hall, and was called back again to receive further proofs of the hearty and unanimous satisfaction with which her hearers had listened to the most extraordinary work ever composed for the pianoforte, a work till now, probably, never attempted in presence of so large an assembly. Before the establishment of the Monday Popular Concerts the issue of such a venture would at least have been doubtful. The other pieces in the programme were Mozart's quartet in D minor, one of the finest of the six dedicated to Haydn; a quaint violoncello sonata by Boccherini (in C), admirably played by Signor Piatti, who had the good fortune to be accompanied by Mr. Benedict; the famous sonata of Beethoven for pianoforte and violin, dedicated to Kreutzer; and songs of Handel and Mendelssohn (the last being the exquisite setting of Goethe's sonnet, "*Liebende schreibt*") by Mr. Cummings. The quartet was undertaken by MM. Joachim, Ries, Blagrove, and Piatti, who were encored in the minuet and trio—as Signor Piatti was encored in the last movement of the violoncello duet. The "Kreutzer" sonata, played by Herr Joachim and Madame Goddard, not for the first time by many, and never more nobly, brought the concert to an end in the most brilliant possible manner.

MISS KATHLEEN RYAN.—This gifted young pianist is rapidly becoming a celebrity. Her name is already in several concert programmes for the approaching season, a fact for which the success which has hitherto attended her public performances sufficiently accounts. At Drury Lane Theatre, on Ash-Wednesday evening, Miss Kathleen Ryan again came off with flying colours, although she had to compete with more than one female pianist of distinguished ability. As something particularly creditable to the young lady it must be recorded that she selected a classical work, Mendelssohn's *Andante* and *Rondo Capriccioso*, when a modern *ad captandum* piece would not have been out of place. She played it, too, delightfully, from end to end, charming the audience so much that at the termination of her performance Miss Ryan was enthusiastically recalled to the stage.—*Weekly Chronicle*, March 16.

M. GEORGES PFEIFFER's second *Conférence Musicale*, according to *Le Ménestrel*, attracted an immense audience to the Salle Pleyel, Paris, the other morning, and many could not obtain admittance into the concert rooms. Beethoven's works were selected for the occasion. M. Gasperini greatly interested the audience by his performance of an *étude profonde et éloquent de ce géant de la musique*. The sonata in C sharp minor, brilliantly executed by M. Georges Pfeiffer; the "Kreutzer" sonata, by the same pianist, and M. Sarasate; then "Adelaide," sung by Mlle. Nilsson, who surpassed herself, excited the audience to the highest enthusiasm.

CRYSTAL PALACE CONCERTS.

The Saturday concerts in the Crystal Palace keep up their vogue by means of good selections and admirable performances. Since we last spoke of them many things have been heard, each of which, if merit had its due, would be worth a separate notice. But Herr Manns, who is as indefatigable as he is clever, must perforce take the will for the deed. His most recent enterprise (on Saturday last) was to win the freedom of the Crystal Palace for his favourite, Robert Schumann's *Paradise and the Peri*, about the laborious dullness of which *cantata*, in spite of undeniable beauties, we do not believe that any number of hearings would be likely to modify our opinion. Nevertheless, the Schumann question is just now the most significant musical question of the day, and Herr Manns deserves the gratitude of the thinking public for allowing them such excellent opportunities of judging for themselves. With the symphonies and overtures he may be said to have made way; but, unhappily, his occasional chorus is by no means so efficient as his instrumental orchestra. Thus, while the instrumental part of the music was more satisfactory on Saturday than heretofore, the choral parts were not much better. Nor can it be forgotten that on the first introduction to England of *Paradise and the Peri*, at the Philharmonic Concerts, the music of the Peri was undertaken by Madame Lind Goldschmidt, and sung in such a style as to make rivalry altogether hopeless. A more fatiguing part was never written for a human voice, and this, on Saturday, was evidently felt by Madame Lemmens Sherrington, notwithstanding her bright, flexible voice and great musical ability. The other soprano was Miss Robertine Henderson, who does whatever may be assigned to her, important or subordinate, invariably well; Miss Julia Elton was the contralto; Mr. Cummings—with music as ungrateful and ineffective in its way as that of the first soprano—tenor; and Mr. Lewis Thomas principal bass baritone. The whole *cantata*, with the exception of a baritone air and a chorus, in the third part, was performed; and the effect was indescribably heavy. Nevertheless, the last movement in the second *finale* obtained an encore from a minority of the audience, which was accepted with eager alacrity by Herr Manns. Far more interesting was the repetition, at the preceding concert, of the exquisitely beautiful *entr'actes* from Schubert's *Rosamunde*, with the addition of an *air de ballet*, which, in spite of its unaffected simplicity, was quite worthy of the rest. Such ballet music would make the fortune of many a composer who aimed no lower than opera itself. On this occasion Madame Rudersdorff sang the romance, which, as before, was unanimously called for again. At the same concert Herr Joachim gave a magnificent reading of Beethoven's violin concerto; the first of the four overtures to the opera of *Leonore (Fidelio)*, in its way as interesting as any of its successors, was performed; and Mr. Arthur S. Sullivan's deeply felt, admirably written, and brilliantly scored overture, *In Memoriam*, was repeated, creating even a livelier impression than at first. This work, more than any other from his pen, justifies the high expectations we have always entertained of the young composer. In addition to Beethoven's concerto, Herr Joachim played the quaint and charming middle movement from his Hungarian concerto, the whole of which would have been still more acceptable, besides the prelude to J. S. Bach's violin sonata solo No. 6, as arranged by the composer himself with orchestral accompaniments, and styled "*Sinfonia*." In the way of pianists we have had, of course, Madame Schumann, who, with Beethoven's great concerto in E flat, invariably shines, and in compliment to whom, at the same concert, her late husband's very original and striking symphony in D minor (No. 2) was included in the programme, as well as the finest of Mendelssohn's concert overtures, *Die Hebriden (Fingal's Cave)*, which never, in our remembrance, has been so perfectly executed. Miss Madeline Schiller, at another concert, gave the admirers of modern pianoforte music a genuine treat by her brilliant execution of the fourth concerto of Professor Moscheles, who (pianists should be reminded) has published several other concertos besides the "G minor" and that with the "Grenadier's March" as theme for *finale*, the one chosen for the occasion by Miss Schiller. To have done with pianists, at another concert the second and most difficult pianoforte concerto of Mendelssohn was admirably played by Mr. Franklin Taylor, who has more than once distinguished himself at the Crystal Palace, but never so conspicu-

ously as by his fine performance of this splendid work, into the spirit of which he entered thoroughly, his reading being as artistic as his execution was correct and effective. On the same day the symphony was Beethoven's No 1, the overture Wagner's *Tannhäuser*—to name two things in music more utterly opposed in every respect than which would be impossible. Which of the two is really music?—might be asked; for certainly *both* are not. Add to all these fine things a violin concerto of Spohr, executed in the noblest and most "classical" style by M. Sainton, who was, perhaps, never playing so uniformly well as now; Beethoven's Eighth Symphony (in F); Professor Bennett's concert-overture, the *Naiads*, and other pieces too numerous to specify. The fact is that the Crystal Palace Saturday Concerts form a musical season, and a rich one, of themselves, and are enough to tempt any "fanatico," with leisure at disposal, to take up his residence at Sydenham for the sake of them. About the recently instituted "Wednesday Concerts," at which less important compositions and comparatively unknown performers are to be heard, week after week, and from which eventually good fruit may come, we hope to speak another time.

OLD AND YOUNG.

The concert season is approaching its meridian. The Philharmonic Society and the Musical Society of London, the oldest and youngest of our great institutions for the performance of orchestral works, the one having existed considerably more than five decades, the other scarcely one, are both in the field again, adding to the musical attractions of a capital already by no means ill-provided. Since last year the Philharmonic has sustained an irreparable loss in the secession of Professor Sterndale Bennett from the post of conductor, which he held with credit alike to himself and the society for eleven years. Professor Bennett twice served the society in a grave predicament. The first occasion immediately followed the disastrous season made memorable by the retirement of Mr. Costa and the bad conducting of Herr Richard Wagner; the second was when Mr. Gye's "extra Mondays" at the Royal Italian Opera deprived the Philharmonic of its long established orchestra almost to a player. Each time the help and countenance of our most eminent English composer proved of vital consequence. Nor were the members of the society unconscious of what they owed to his zealous exertions on their behalf, as was shown in the handsome testimonial with which they presented him some years ago. Professor Bennett is succeeded in the post by Mr. W. G. Cousins, the directors having adopted the unanimous resolution to engage the services of an Englishman, and Mr. Alfred Mellon, whose name would naturally have first suggested itself, being already attached to the Musical Society of London. Mr. Cousins, though young, is favourably known to the musical world as pianist, violinist, and composer. He will now have to declare his capacity in a new direction, which, judging by his first essay at the opening concert of the 55th season, he is likely to do with no less success than in the others. His experience has been chiefly obtained by acting frequently at Court, as deputy for his uncle, Mr. G. F. Anderson, bandmaster to the Queen and conductor of the Court concerts. The programme of the first concert offered no formidable difficulties. The symphonies, Mendelssohn's in C minor (with the Philharmonic *scherzo*, from the *Ottet*), and Beethoven's in A, and one of the overtures, the *Naiads*, of Professor Bennett, are familiar to players and to hearers at the Hanover Square Rooms, where the Philharmonic Concerts have been held for so many years. The other overture, Cherubini's to the opera of *Les Abencerrages*, has been less frequently given; but though a vigorous and showy piece, it is plain and straightforward throughout. Then the concerto-player was Herr Joachim, and the concerto Spohr's well-known No. 9, in D, in which M. Sainton, Mr. Blagrove, Herr Straus, and other distinguished violinists have at various intervals exhibited their skill. It is easy to accompany Herr Joachim, whose time is as steady as his expression is true and his execution masterly. Indeed, this gentleman's splendid performance of the concerto was the event of the evening. Perhaps, the best and most effective orchestral display was in Professor Bennett's overture,—a fact that did honour both to the members of the orchestra and to their young conductor, who may justly be congratulated on his *début*. The

singers were Miss Louisa Pyne and Mr. W. H. Cummings, to each of whom was allotted an air, the last vocal piece being a duet for the two. The series of concerts promises well. The directors are exhibiting unusual spirit. They have commissioned M. Gounod, Mr. Benedict and Mr. Arthur S. Sullivan, to write new works expressly for the society; and last not least, Professor Bennett has consented to add a slow movement to his symphony in G minor, and thus to complete a composition from every point of view remarkable. Beethoven's Choral Symphony is to be given at the fourth concert. At the second (on Monday), among other things, the same master's fourth symphony was performed; and Mdlle. Mehlig, the new pianist, who was last year so successful in one of Hummel's pianoforte concertos, played the concerto in D of Mendelssohn.

The first concert of the Musical Society of London, in so far as the mere programme went, was one of the most interesting we remember. Mendelssohn's picturesque *Walpurgis Night* would alone have given importance to the evening; but to this were added Haydn's symphony Letter T (in E flat), one of the liveliest and best of the symphonies of Haydn not forming part of the great Salomon "Twelve," Mozart's superb pianoforte concerto in D minor, and Beethoven's Choral *Fantasia*, which, no matter how frequently played, can never become hackneyed. For Mendelssohn's *cantata* and Beethoven's *fantasia* there was a chorus of eighty professional singers, which, united to the splendid orchestra directed with such vigorous will by Mr. Alfred Mellon, composed a formidable array of executants. Nevertheless, the chorus was far outweighed by the orchestra; and the most admirable part of the performance was not that from which most had naturally been expected—namely, the choral, but rather the overture, descriptive of stormy weather in the mountains, gradually giving way to the mild approach of spring. This remarkable piece, to which Mendelssohn more than once refers in his letters from Italy, was delivered with wonderful fire and precision. The solo voice parts in the *Walpurgis Night*, about which not another word need be said, were undertaken by Mr. Leigh Wilson (tenor), Miss Julia Elton (contralto), and Mr. Lewis Thomas (bass). In the concerto and *fantasia* the pianist was Madame Schumann, whose preference in the former of Mozart's authentic version to the fancifully embellished editions of Cramer and Hummel merits especial recognition. The effect must always be infinitely better thus, inasmuch as it is impossible for us to know how Mozart may have embellished his own melodies or varied his own passages, and it is quite certain that no one else could do it in the same manner, or in any other manner as well. Moreover, the orchestra has so large a part to play in this noble concerto that there is inevitable danger, by the addition of extraneous matter, of interfering in some measure with the balance of the intended combinations. Madame Schumann, who introduced two cadenzas of her own, the first of moderate length, the second vexatiously brief, played with her accustomed energy, and was received with the accustomed favour. In the *Choral Fantasia* neither the chorus nor the orchestral accompaniments were all that could be wished, and, on the whole, we have heard much more satisfactory performance of this romantic work—one of the most genuine and beautiful of musical poems. Haydn's fine symphony was given throughout with a vigour that would have lost nothing by an occasional dash of refinement. It was all the same heartily enjoyed. Schumann's "Gipsy Life"—chorus with orchestral accompaniment—and the late Vincent Wallace's overture to *Maritana* were the remaining pieces of the programme. The former was so much to the taste of the audience that they insisted on its being repeated; while the melodies of the latter conjured up graceful memories of what, more than twenty years ago, was the most popular opera of its time. Certain changes have been effected since last year in the constitution of the society—some, we think, and especially that which has reduced the number of the "council," for the better. Orchestral trials have been abandoned, but there are still nights set apart for the trial of new manuscript chamber music, such as quartets, trios, sonatas, &c., the precise utility of which to the society it is not very easy to understand. At any rate, the orchestral trials gave us the new symphonies of Messrs. Silas and John Francis Barnett. The room (St. James's Hall) was by no means so well attended as we should wish to have seen, and, indeed, as might reasonably have been expected at the first concert of the ninth season.

VERDI left Paris the day after the first representation of *Don Carlos*, disgusted with its cold reception and angry with the cast, except Faure. He gave the new musical director, M. Gevaert, *carte blanche* as to the cuts, and the five hours have been reduced to four. Costa will reduce the four to about three, and then with the Covent Garden principals and *ensemble*, the finest points of the work will be developed successfully, for in the second, third, and fourth acts Verdi has some splendid effects. The first act, which impedes the story, can be cut out altogether, and the ballet also, with portions of the fifth act. Indeed, with compression, the opera may be brought into three acts with vast improvement in the general effect.—*Queen*.

MISS ROBERTINE HENDERSON.—This young artist has been received with great favour at Bolton, where she has been singing in *The Seasons* of Haydn. The *Bolton Chronicle* says:—"Miss Henderson, who made her *début* on this occasion, possesses a pure soprano voice of great flexibility and range, which, although not powerful, is very pleasing in its quality. Her singing of most of the soprano songs, some of them of considerable difficulty, was in the highest degree praiseworthy, both as to the artistic skill displayed as well as in fidelity to her copy. Specially we may mention the airs, "O, how pleasing to the senses," and "A wealthy Lord," the latter of which, although somewhat simple in its construction, was most readily given, and was evidently enjoyed. Altogether Miss Henderson's part was a most arduous one, but the manner in which she went through it won for her unmistakable evidences of approval." The *Bolton Guardian* says:—"It is but a very tardy tribute to Miss Henderson to say that she is gifted with a beautiful voice, and to nature's endowments she has added artistic acquirements of no mean order. Whilst possessing a voice capable of uttering the sweetest music, she has also the power of well-sustaining full notes when occasion demands. Her *début* in Bolton has been sufficient to make her a favourite for the future, and her re-appearance here will be hailed with pleasure. Not the least among the many qualities which entitled Miss Henderson to the esteem and admiration of all who had the privilege of seeing and listening to her, is the total absence of the repulsive *hauteur* which, we regret to say, occasionally characterizes sopranos of professional status: on the contrary, Miss Henderson is pleasing and graceful in her movements, and this, added to her high musical talent, makes her an additional attraction, and will long constitute her a popular favourite."

DEATH OF MR. MARTIN CAWOOD.—Mr. Martin Cawood, a gentleman formerly well-known in Leeds in various public capacities, has met with an untimely death by drowning. Recently he has been engaged as the secretary to a London opera company, during whose visit to Bradford a short time ago he came over to Leeds to see his friends, and left in the evening to return; but since that time up to Sunday morning he has not been seen. A West Riding constable, while on duty in the vicinity of Allerton Bywater, Castleford, on Sunday morning found his body in the river at that place. Mr. Cawood was formerly in business in Leeds as an iron-founder, after which he became secretary to the Leeds, Bradford, and Halifax Railway Company; for several years he was secretary to the Leeds Chamber of Commerce. He also occupied a seat in the Corporation as the representative of the North-east Ward. There does not appear to be any reason to suspect foul play, as the property known to be in his possession was found upon him when recovered.—*Leeds Mercury*, March 26.

EDINBURGH.—Last night an amateur concert of vocal and instrumental music was held in the Music Hall, in aid of the funds of the Edinburgh University Athletic Club. The performers consisted chiefly of members of the University, assisted by the Professor of Music, several members of the Senatus Academicus, of the St. Cecilia Instrumental Society, and other amateurs likewise took part in the performance. There was a very large attendance in every part of the hall, and the audience seemed thoroughly to enjoy their entertainment, according hearty applause to the efforts of the students. These young gentlemen threw all their heart into the work, and made up a rich and telling chorus. The "Huntmen's" and "Soldiers'" choruses were rung out with most inspiring force and animation. The members of the orchestra likewise displayed the most laudable care and zeal in the performance of their part, and were under the direction of a very able and energetic conductor. Several songs, a vocal duet, a pianoforte duet, and a stringed quartet were given by individual members, and were well received. The most successful efforts of the evening were the German vocal quartets, given by members of the Senatus and amateurs; the semi-chorus, "Polka Ständchen;" and a song by Guglielmo, accompanied by the composer, and most effectively sung by an amateur, possessing a very fine tenor voice. Professor Oakeley's performances on the piano formed one of the most attractive features of the concert, and were enthusiastically applauded. In the execution of several pieces by Heller and Schumann, the Professor proved himself a brilliant and tasteful pianist, charming by his clear, pearly touch, and quiet, graceful style. He was unanimously encoored, and gave in answer another pleasing and brilliant solo.—*Edinburgh Daily Review*, Feb. 26.

MR. G. A. MACFARREN was to give the last of his interesting lectures on the Music of the Lyric Drama at the London Institution last Monday.

THE WANDERING MINSTRELS gave a concert on the 19th at Dudley House, Park Lane, by permission of Lord Dudley, under the special patronage of the Princess of Teck, and under the direction of the Hon. Seymour J. G. Egerton, in aid of the funds of the Society for Help to Needlewomen.

THE SIXTH ANNUAL ST. GEORGE'S RIFLES' CONCERT was given on Tuesday night week, in St. James's Hall, conducted by Herr W. Ganz, with the aid of Mr. Hemming's choir, and the regimental band under Mr. Haydn Millars. Hallé, Piatti, and the Hon. Colonel C. H. Lindsay, M.P. (cornet) were the solo instrumentalists. The chief singers were Miss Louisa Pyne and Mdlme. Sainton-Dolby, Messrs. Perren and Weiss.

MEYERBEER'S *Etoile du Nord* will be soon revived at the Opéra Comique. Bataille will not resume his character of Peter the Great, but play Gritzenko; and Gapoul, the tenor, will introduce the air composed by Meyerbeer for Gardoni at the Royal Italian Opera, London. Crosti is to be Peters, Mme. Cabel Catherine, and Mdlle. Belia Prascovia.—*Queen*.

OLD BULL, the violinist, is in St. Petersburg.

THE MASTERS CHARLES AND ARTHUR LE JEUNE, by the permission of the Dean and at the invitation of Mr. Turle, the organist, gave a private performance on the organ, at Westminster Abbey, last Monday, and again astounded an auditory of artists and amateurs by their extraordinary execution of Bach's fugues from memory, besides other works for the emperor of instruments. Mr. Goss, the organist of St. Paul's, will present the players with a complete edition of Bach's organ works, at the desire of the subscribers. The boys are aged respectively twelve and eleven years, and have exhibited their prodigious gifts from early children. Messrs. Bishop and Starr, the organ builders, have brought them into notice. The precocity is not accompanied with any drawback as to an unnatural manifestation of physical and mental power; the gifted children evidently have a keen relish in the exercise of their marvellous powers.—*Queen*, March 24.

LIVERPOOL.—The performance of Handel's oratorio, *Jephtha*, took place at the fourth subscription concert of the Philharmonic Society on Tuesday last, and drew a more than ordinarily large audience, mainly to be accounted for by the degree of interest excited among the musical people of Liverpool at the opportunity afforded of hearing this very rarely performed yet noble work. Though the last oratorio composed by the great master, and written at a time when age had brought on its natural concomitant—failure of eyesight—it still bears the impress of the immortal composer's wonderful genius, and though stamped throughout with his peculiar manner, yet has originality and freshness to a marvellous degree, considering the quantity of his previous compositions. We doubt if a party of better executants could have been selected as soloists for this particular work than those engaged on this occasion. The pure fresh singing of Miss Edmonds, as Jephtha's daughter; the rendering of the contralto music by Madame Laura Baxter, as Jephtha's wife; Mr. Weiss's fine manly tones, as Hamor, a warrior; and last, not least, Mr. Sims Reeves, in his great impersonation of Jephtha himself, were all peculiarly suited. We style Mr. Reeves's rendering of his part an "impersonation" advisedly, as we cannot conceive anything more vividly dramatic in a concert-room than the style in which he gave the different declamatory recitatives and sang the airs apportioned to him, just hitting the happy medium, neither singing the music in a tame, meaningless manner, nor yet overstepping the boundary, so as to become chargeable with exaggeration. This was particularly noticeable in the grand recitative, "Deeper and deeper still;" and the closely-following air, "Waft her, angels." We must compliment Mr. Reeves on having added another to his already numerous laurels, the more so as he was suffering from a cold, indeed to such extent that Mr. Wilbye Cooper was in attendance to sing the music had Mr. Reeves been unable to proceed. Of Miss Edmonds we can only repeat that she sang her music with that purity and freshness peculiar to her. Madame Baxter was most successful in the airs, "Scenes of horror" and "Let other creatures die." Mr. Weiss had the least telling part in the oratorio, yet "made his mark." We must not omit to notice the capital manner in which the two ungrateful recitatives (introduced in the fashion of the Greek chorus, to explain the plot) were respectively sung by Mrs. Keef and Miss Bennett. The choruses were, with the exception of a bad start of the first, and as light unsteadiness here and there, all exceptionally well given, the ordinarily much-abused altos on this occasion deserving high commendation. The band did its work well, and Mr. G. Hirst materially assisted at the organ. Mr. Mellon conducted with his wonted fire and energy, and the whole was such a complete success that we feel certain we are only expressing a very general desire when we hope for an early repetition.—*Liverpool Albion*, March 18.

MONDAY POPULAR CONCERTS,

ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

Twenty-seventh Concert of the Ninth Season.

LAST MORNING PERFORMANCE

OF THE SEASON,

SATURDAY, MARCH 30TH, 1867.

PART I.

OTTET, for two Violins, Viola, Violoncello, Double Bass,
Clarinet, French Horn, and Bassoon (repeated by general
desire)—MM. JOACHIM, L. RIES, HENRY BLAGROVE,
PIATTI, REYNOLDS, LAZARUS, C. HARPER, and WINTER-
BOTTOM (third time) Schubert.

SONG, "Ah rendimi quel core"—Miss HANN Rossi.

CAPRICE, in E major, Op. 33, No. 2, for Pianoforte alone—Mr.
CHARLES HALLÉ Mendelssohn.

PART II.

SONATA, "Il Trillo del Diavolo," for Violin, with Pianoforte
Accompaniment—Herr JOACHIM Tartini.

SONG, "O, tell me shall my love"—Miss HANN Smart.

SONATA, in A major, Op. 47 (dedicated to Kreutzer), for Piano-
forte and violin (by desire—last time this season)—Mr.
CHARLES HALLÉ and Herr JOACHIM Beethoven.

CONDUCTOR MR. BENEDICT.

To commence at Three o'clock precisely.

Twenty-eighth Concert of the Ninth Season.

LAST MONDAY POPULAR CONCERT

OF THE SEASON.

THE DIRECTOR'S BENEFIT.

MONDAY EVENING, APRIL 1st, 1867.

(LAST CONCERT OF THE SEASON.)

PART I.

SERENADE TRIO, Op. 8, for Violin, Viola, and Violoncello—
MM. JOACHIM, HENRY BLAGROVE, and PIATTI Beethoven.

SONG, "Rock me to sleep"—Miss EDITH WYNNE Benedict.

GAVOTTE and PASSEPIED, in B minor } Mr. CHARLES HALLÉ Bach.

PRELUDE and FUGUE, in C sharp }

BARCAROLE and SCHERZO, for Violin, with Pianoforte

Accompaniment—Herr JOACHIM S. oh.

SONG, "Deh per questo"—Mr. SIMS REEVES Mozart.

NOTTURNO, in C minor } Madame SCHUMANN } Chopin.

SCHERZO, A flat } Weber.

PART II.

CONCERTO, in D minor, for three Pianofortes—Madame SCHU-
MANN, Madame ARABELLA GODDARD, and Mr. CHARLES
HALLÉ (Quintet Accompaniment by MM. JOACHIM, L.
RIES, H. BLAGROVE, PIATTI, and REYNOLDS—string instru-
ments). First time at the Monday Popular Concerts Bach.

SONG, "Adelaide"—Mr. SIMS REEVES Beethoven.

SONATA, in A major, for Violoncello, with Pianoforte Accom-
paniment—Signor PIATTI Boccherini.

SONG, "The mighty trees bend" ("The Young Nun")—Miss
EDITH WYNNE Schubert.

QUARTET, in D major, Op. 64, No. 1, for two Violins, Viola, and
Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE,
and PIATTI Haydn.

CONDUCTOR MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; to be had of AUSTIN, 28, Piccadilly;
KEITH, PROWSE, & Co., 48, Cheapside; and CHAPPELL & Co., 50, New Bond Street.

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MACHONE et de LA BELLE GRIANE, fille de Remiclus, Empereur de Constan-
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DEATHS.

On the 27th inst., at his residence, The Vale, Chelsea, Mr. ALFRED
MELLON, aged 46.

On the 26th inst., Mr. EDWARD HIME, music-seller, Liverpool, in his
85th year.

TO CORRESPONDENTS.

OTTO.—Dussek died at Paris on the 20th of March, 1812. He was
at Czeslau, in Bohemia, on the 7th of February, 1761.

The Musical World.

LONDON, SATURDAY, MARCH 30, 1867.

[Translations by M. E. von G. from the *Gesammelte Schriften* of
Robert Schumann, continued.]

TO-DAY I feel like a bold young warrior drawing his sword
for the first time in a real quarrel! It seems as if this
little Leipsic, where already some few great questions have already
been discussed, were to be the umpire in music also, for it came to
pass that the two most important compositions of our day have
been performed here, probably for the first time in the world to-
gether—namely, Meyerbeer's *Huguenots* and Mendelssohn's *St.*
Paul. On such a subject where can one begin or end? Of com-
petition between them, or preference of the one to the other, there
can be no question. Our readers know too well the tendency of
these pages, and that when we speak of Mendelssohn we have no
thought for Meyerbeer, so diametrically opposed are the paths of
the two. They know also that to characterize the two it is only
necessary to attribute to the one that which is wanting in the other
—talent alone excepted, which they possess in common. It is
enough to make one think there must be something wrong in one's
upper story to see the success of Meyerbeer in our sound, musical
Germany, and to hear people, otherwise estimable enough, and even
musicians, who can take delight in the quiet triumphs of Mendels-
sohn and yet can say of this music—"There is something in it."

It was with my mind full of the lofty art of Schröder Devrient in
Fidelio that I saw the *Huguenots* for the first time. Who so dull
as not to rejoice in a new thing, and to know the pleasures of hope?
Had not Ries written with his own hand that there was much in
the *Huguenots* which might rank with Beethoven? And what
said others? And what said I? Well, I fully agreed with Florestan
when he clenched his fist at the stage, and let fall the words that
"in the *Crociato* Meyerbeer might still be reckoned a musician, in
Robert the Devil he had begun to stagger, but that since the
Huguenots he has become a mere mountebank." It's impossible to
express the disgust with which we were filled by the whole thing,
though we always tried to overcome it—we were quite worn and
wearied with the worry. And, although after hearing it oftener,
many happier and more excusable things discovered themselves,
yet my final judgment remains the same; and I must continue to
say to those who venture to place the *Huguenots* by the side of
Fidelio or the like music, even though far below it, that they know
nothing of the matter, nothing, nothing! I should never think of
attempting to convert them. That would be out of the question.

A witty writer has said that music is equally in its place in a
church or a gambling house. Now, I am no Puritan, but is there
any good Protestant who would not be shocked hearing his most
precious hymn shouted out on the stage, or at seeing the bloodiest
tragedy in the history of his faith degraded to a mountebank farce
for the mere sake of getting cash and applause? In fact, the whole
opera is revolting, from the overture with its ridiculous, common-
place, mock sanctity, to the finale, after which we ought all to be
burned alive on the spot! After the *Huguenots*, nothing is left

* See the concluding lines of the opera:—

Par le fer et l'incendie
Exterminons la race impie!
Frappons, poursuivons l'hérétique!
Dieu le veut, Dieu veut le sang,
Oui! Dieu veut le sang!

but to have executions of criminals, and exhibitions of loose women on the stage.

We have only to go through it all to see its drift. The first act is an orgy of dissolute men with (mark the charming taste!) one, and only one, woman, but veiled, amongst them. The second act is another revel, but this time women bathing, and (for the sake of the Parisians) a man blindfold in the middle of them. The third act is a farrago of profligacy and religion; in the fourth the massacre is arranged, and in the fifth it takes place in a church. Debauchery, murder, and praying make up the whole of the *Huguenots*. It is vain to look for one permanently pure idea, or one true Christian emotion. Meyerbeer nails up the hearts of his characters for all the world to see, and says—"Look, there they are, pray come and handle them!" Throughout, all is artifice, outside show, and hypocrisy.

And the heroes and heroines of the piece!—Marcell and St. Bris alone excepted, who are not sunk quite so low as the rest—what are they? First, there is Nevers, a thorough French libertine,* who makes love to Valentine, then jilts her, and at last marries her; then Valentine herself, in love with Raoul and marrying Nevers, swearing† to be true to the latter, and yet allowing herself to be betrothed to Raoul; next, Raoul, in love with Valentine, rejecting her, and making love to the Queen, and after all taking Valentine to wife; and lastly, the Queen herself, Queen of all these puppets! And people put up with all this just because it's pretty to look at and comes from Paris—though, surely, our modest German women won't look at it! And all the while the most knowing of composers rubs his hands for joy.

To describe the music itself no amount of books would be enough; every bar is overdone, and something might be said about each. To startle or tickle his hearers is Meyerbeer's highest aim, and with the mob he succeeds perfectly. As to the *choral*, which is interwoven into the opera, and about which the French are so mad, I declare that, if one of my pupils had brought me such counterpoint, I would have entreated him with all my might never to do it worse. Even the common-people are saying how deliberately stale, and studiously superficial it is, and how Marcel's continual roaring "Eine feste Burg," smells of the blacksmith's shop.

A great deal has been said about the "Benediction des poignards" in the fourth act. I grant that it has much dramatic power, some striking and spirited changes, and the chorus especially produces a great external effect; situation, scenery, and instrumentation all conspire, and the horrible being Meyerbeer's element, he has written with real fire and love of his subject. But examine the melody from a musical point of view, and what is it but the "Marschallaise" a little dressed up? Again, what art is there in making an effect in such a situation with such means? I am not blaming the employment of all means in their proper places; but it is absurd to talk about a "grand effect" when a dozen trombones, trumpets, and ophicleides, and a hundred men's voices in unison are all doing their loudest close by. I must mention one truly Meyerbeerish piece of calculation. He knows the public too well not to be aware that too much noise at last becomes tiresome, and see how cleverly he counteracts it. Directly after every great crash he has whole arias accompanied by a single instrument, as much as to say—"See how much I can do with a little. Look, you Germans, look!" Unfortunately we cannot deny that he has some wit.

But we should never have time to go through it all in detail. Meyerbeer's very sensuous tendency, his extreme *unoriginality* and want of style, are as well known as his ability in dexterous arrangement, brilliant display in dramatic treatment and command of the

orchestra, and great fertility in form. It is not difficult to point out in him Rossini, Mozart, Herold, Weber, Bellini, even Spohr,—in short every possible music. But his special property is that notorious, fatal, bleating, offensive rhythm, which runs through almost all the airs in this opera; I had begun to mark the pages where it occurred, but at last grew tired. However, that the piece contains better things and even occasional grand and lofty passages it would be mere spite to deny; Marcell's battle-song is effective, and the page's air is lovely; the greater part of the third act is interesting from its lively scenes among the people, so is the first part of the duet between Marcell and Valentine from its strong character, also the sextet, and the mocking chorus from its comic treatment: in the fourth act the "Benediction des poignards" has great individuality, and, above all, the duet which follows it between Raoul and Valentine is admirably constructed, and abounds with ideas. But what do all these avail against the vulgarity, exaggeration, want of nature, immodesty, and *un-music* of the whole? Thank God we have at last reached the limit, there can be nothing worse behind, unless the stage is turned into a gallows: and this terrible cry of a great talent tormented by the spirit of the time, awakes a hope that things will now mend.

II.

And now a few words on something nobler—a thing to bring a man into tune again with faith, and hope, and love of his kind—under the shadow of which, the weary soul may rest as under a palm-grove, and see the glowing landscape spread at his feet; I mean the St. Paul of Mendelssohn, a work of the greatest purity, the offspring of peace and love. It would be a mistake, besides being unfair to the composer, to compare it, even remotely, to the oratorios of Handel or Bach. They are alike just as much as all kinds of sacred music, all churches, all pictures of the Madonna are alike; but Bach and Handel had reached maturity when they began to write, whereas Mendelssohn was still a mere youth. The work of a young artist whose imagination is overflowing with graceful images, and to whom life and the future are still full of charm, cannot fairly be compared with a work of an earlier and severer period, by one of those divine masters who, from their seats among the stars, looked back over a long and hallowed life.

I have already spoken at length of the general treatment of the subject, of the adoption of the *choral* from the old oratorios, of the distribution of the choruses and solos among the actors and spectators, and of the characters of the several personages. It has been rightly remarked that the chief drawbacks to the general effect of the work are to be found in the first half; that the subordinate part of St. Stephen, if not absolutely throwing St. Paul into the background, diminishes his importance; that Saul is presented more in the character of a convert than of a converter; also that the oratorio is too long and might with advantage be divided into two. A most inviting subject for the critics is the poetical manner in which the appearances of our Lord are treated (by a chorus of trebles and altos); but surely such speculations only spoil the idea, while it would be impossible to wound the composer's feelings more easily than in this, one of his most beautiful inspirations. To my mind nothing can be more appropriate than to represent God as speaking with many voices, and revealing His will through a choir of angels; just as in painting, His presence is indicated more poetically by cherubs hovering in the upper part of the picture than by the representation of an old man, or by the so-called sign of the Trinity, &c. Where the reality is unattainable, it is surely allowable to use the most beautiful symbol within reach. It has also been objected that some of the chorales in *St. Paul* lose their simple character by the ornaments with which Mendelssohn has adorned them. As if chorales were not just as well adapted to express joy and confidence as earnest supplication! as if there

* Words such as "Je ris du Dieu de l'univers" are mere trifles in the libretto.

† D'aujourd'hui tout mon sang est à vous, etc.

were not every difference between such a *choral* as "Sleepers, wake," and such another as "In deep distress;" or as if a work of art had no purpose to fulfil beyond those of a parish choir! Then, again, people wanted to make out that *St. Paul* was not even a "Protestant Oratorio," but only a "Concert Oratorio," which suggested to some wag the happy middle course of calling it "a Protestant-concert-Oratorio."

It is always possible to make objections, and even plausible ones, and the industry of the critics deserves every respect. But granting all that can be said, how much there is in the oratorio with which the most captious can find no fault! Besides its ruling spirit, the deeply religious feeling which pervades it, consider the masterly way in which, from a musical point of view, every situation is brought out, the uninterrupted flow of noble melody, the intimate connection of words and sounds, speech and music, so that the whole thing seems actually embodied before you; think of the grace which it breathes throughout, the admirable grouping of the characters, the endless variety of colour in the instrumentation; realize its perfectly mature style, and playful mastery over all forms of composition, and then say if there is any cause to be discontented.

I have only one thing to add. The music of *St. Paul* is, on the average, so easy to understand, so popular and so effective, that it almost seems as if the main idea of its composer throughout had been to interest the public. Now, noble as this aim undoubtedly is, it may, if indulged in, rob his future compositions of that power and inspiration which is found in the works of those who, regardless of either aim or limits, gave themselves up singly to their great subject. Lastly, it must not be forgotten that Beethoven wrote a *Mount of Olives* as well as a *Missa Solennis*; and bearing this in mind, we may well believe that as Mendelssohn the youth has written a fine oratorio, Mendelssohn the man will write another that shall be still nobler.* Till then let us be content with what we have, and profit from it, and enjoy it.

ROYAL ITALIAN OPERA.—The season commences on Tuesday with *Norma*, the part of the high-priestess by Madame Maria Vilda. Madame Lemmens-Sherrington will perform Adalgisa; Signor Naudin, Pollio; and Signor Attri, Oroveso.

HER MAJESTY'S THEATRE is to open on the 27th of April (in Easter week), with Verdi's long neglected opera, *I Lombardi*.

MR. BATEMAN has arrived in London from America.

HERR CARL STEFAN, a favourite baritone from Wiesbaden, and "Gross Bad Hofopernsänger," has arrived in London, and will make his first appearance at the Crystal Palace Concerts.

MR. BENEDICT'S Cantata, *St. Cecilia*, is selected to be given at the Birmingham Festival in September next.

MR. HENRY LESLIE'S CHOIR.—Mr. Henry Leslie's second performance of *Antigone* (St. James's Hall) was even better than his first. On this occasion only so much of the dialogue was recited as comes immediately into connexion with the work of Mendelssohn, by which a great deal of time was gained and the effect of the music in no way impaired. A few sentences of narrative explained the leading incidents, scene after scene; and these, like the retained dialogue, were delivered by Mr. Wallworth in a thoroughly unsophisticated manner. The audience seemed to like *Antigone* even better than before; for not only was the magnificent "Hymn to Bacchus" encored, but also the beautiful "Ode to Eros" (sung by Messrs. Cummings, F. Walker, Chaplin Henry, and Smythson). After this success, for which Mr. Henry Leslie has laboured so zealously, the *Edipus* must surely follow. The concert was otherwise highly interesting, including, among other things, Cherubini's overture to *Les deux Journées* and Weber's to *Oberon* Beethoven's fourth pianoforte concerto (in G), played with wonderful neatness and accuracy by Mr. Charles Hallé, though somewhat carelessly accompanied by the orchestra; and songs by Miss Ada Jackson and Mr. Cummings.

* A prophecy since fulfilled in the *Elijah*.

PHILHARMONIC CONCERTS.

The second concert of the Philharmonic Society took place on Monday night, when the following selection was performed:—

Part I.—Overture or Suite in D—J. Seb. Bach; Air (*Iphigenia in Touris*), Madame Lemmens-Sherrington—Gluck; Concerto in D minor, pianoforte, Mdle. Anna Mehlig—Mendelssohn; Aria di Chiesa, "Pieta Signore," Mr. Wilford Morgan—Stradella; Overture, *Der Freischütz*—Weber.

Part II.—Symphony in B flat—Beethoven; Recit. and Air (*Le Cheval de Bronze*), Madame Lemmens-Sherrington—Auber; Piano solo (*La Campanella*), Mdle. Anna Mehlig—Liszt; Duetto, "Mira la bianca luna," Madame Lemmens-Sherrington and Mr. Wilford Morgan—Rossini; March, *Athalie*—Mendelssohn.

The *Suite* of Bach is one of a set of three which were among the innumerable works of the composer that remained in manuscript for more than half a century (many for nearly a century) after his death. In these pieces, as well as in the contemporary "Grand Concertos" of Handel (especially in the "Hautboy Concertos") and in the earlier *Concerti Grossi* of Corelli, we can distinctly trace the germ of the modern orchestral symphony, afterwards still further indicated by Emmanuel Bach—the second and most celebrated of the many sons of the great Sebastian, most of whom possessed musical talent. The real development of the symphony, as every one knows, commenced with Haydn; but, as above said, the germ of this form may be found in the old *suites* and concertos for many instruments. Most of these are cast in a similar form, usually a slow introduction, followed by various movements, generally including a piece of fugal writing, and almost always several pieces in the different styles of the old dance—the *Gavotte*, the *Courante*, the *Allemande*, the *Bourrée*, the *Minuet*, &c. In process of time, however, these mixed features resolved themselves into a more compact shape; the fugged movement disappeared, and the only dance movement retained was the *minuet*; in recent times frequently replaced by the *scherso*. The *Suite* of Sebastian Bach performed on Monday night has been several times given in this country, but we do not remember any performance of the other two similar works (in C and B minor) which, although scarcely equal to it, are yet well worthy of hearing. The *Suite* in D commences with the, at that time, almost invariable slow introductory movement, followed by a fuge sustained with that masterly treatment and inexhaustible power which places Bach above all other composers in this form of composition. The slow "air" which follows sounds a little bald to modern ears accustomed to the graceful elaborations of Haydn's *andantes*; or the glowing passion or deep sentiment of the middle movements of Mozart's and Beethoven's symphonies. The several dance movements which make up the remainder of Bach's *Suite*—the *Gavotte*, *Bourrée*, and *Gigue*—are exquisite in the combination of power, grace, and vivacity exhibited under antique forms. It was highly interesting to hear such a piece in near association with the fourth symphony of Beethoven, whose grand series of "nine" seems to have carried the symphonic art to its highest development, not merely as to extent of design and amplification, but also as a medium for the expression of that poetry and sentiment which were scarcely communicable by the more rigid forms of the instrumental music of a century since. The execution of these two orchestral pieces and of Weber's overture confirmed the impression made by the newly-appointed conductor, Mr. Cusins, at the first concert. He has yet to gain a more subdued *piano* from his instrumentalists, although we already recognize some progress in this respect; less, however, in the accompaniment to the concerto than in the purely orchestral pieces. Mdle. Mehlig renewed the impression which she made on her first appearance at these concerts last year. Mendelssohn's second concerto, produced in 1837, and played by the composer at the Birmingham Festival of that period, is a piece demanding unflagging powers of wrist and finger; the last movement being especially trying in the complex *arg eggio* passages in which it abounds, and which Mendelssohn himself used to throw off with such a marvellous combination of power and lightness. Mdle. Mehlig's performance was that of an artist whose chief desire is to present a faithful reading of the author. Her reading of the beautiful *adagio* was especially noticeable. In Liszt's elaborate but rather poor solo, Mdle. Mehlig displayed a remarkably brilliant execution, and great power combined with flexibility. The vocal music calls for little remark. Madame Lemmens-Sherrington was more successful in the light and piquant music of Auber than in the more sombre and severe style of Gluck. Mr. Wilford Morgan, who was announced as a *débutant*, had, we believe, been heard some few years since; but having studied in Italy during the interval, he may be considered as a new comer. He has a tenor voice of good quality, but of somewhat moderate compass; his intonation is generally correct, and he sings with expression. Of his powers in music, of greater pretension than the pieces selected on this occasion, we must wait for a future opportunity of judging. The concert, which was announced as "by special desire," was honoured with the presence of their Royal Highnesses the Princess Louise and Prince Arthur. At the third concert, on April 8th, Madame Schumann is to play.

H. L. L. R. D. N.

THE DEATH OF MR. ALFRED MELLON

After a brief but severe illness Mr. Alfred Mellon died on Wednesday night, at a quarter to twelve, at his residence in "The Vale," King's Road, Chelsea. The indisposition that proved fatal was a relapse from a previous illness which had lasted through a great part of the autumn and early winter of 1866, and from which it was hoped he had entirely recovered. By the death of Mr. Mellon the musical profession has lost the most generally and justly esteemed of our English orchestral conductors. From his first arrival in London, some three or four and twenty years ago, his aptitude for this department of the musical calling was manifested; and much of his experience was gained by directing the small orchestra of the Adelphi Theatre. His first independent undertaking was the Orchestral Union, under which name a society was established whose concerts, with a small but well-balanced orchestra, conducted by himself, speedily obtained a wide and legitimate reputation,—a reputation more than confirmed when, the numerical strength of the orchestra being materially increased, he was enabled to give some of the finest performances of classical music that had ever been heard in England. Indeed, although Mr. Mellon held a high position at the Royal Italian Opera from the first, it was to the Orchestral Union that he chiefly owed his well-earned fame as a conductor. This led to his being engaged as musical director to the Royal English Opera, originally set on foot by Miss Louisa Pyne and Mr. W. Harrison, at the Lyceum Theatre in 1857, and afterwards removed to Covent Garden—a speculation which, though it did not terminate prosperously, proved of real service to English operatic music, and, with more liberal support from the public, might have laid the solid foundation of a national lyric theatre. As a conductor of opera Mr. Mellon was no less eminently gifted than as a conductor of orchestral music; and this was shown at a later period when, at the head of the musical department of the English Opera Company, it was his duty to prepare for representation not only several English works of importance, but also the English version of Meyerbeer's *Africaine*. Mr. Mellon's great ability was, perhaps, never more emphatically proclaimed than at the concerts of the Musical Society of London, which he directed from the beginning, and at which he had, perhaps, the grandest orchestra under command that up to that time had ever been assembled in a London concert-room. Even now the magnificent performance, under his direction, of Spohr's great symphony, the *Consecration of Sound*, is remembered; and many are the triumphs in a similar direction which he subsequently achieved. His ability as a caterer for the public amusement was favourably exemplified by his Promenade Concerts at Covent Garden Theatre, where the judicious intermixture of "classical" with "popular" music, as well as the admirable performances of his orchestra, met with unanimous recognition. In addition, moreover, to other various duties, Mr. Mellon had recently accepted the conductorship of the Liverpool Philharmonic Society, celebrated among the first musical institutions in the country. Here his talent, zeal, and indefatigable attention to business produced the same good results as elsewhere, and his loss will be severely felt.

As a musician Mr. Alfred Mellon held a distinguished and well-earned position. Under Herr Molique, at Stuttgart, he made himself master of all the technical resources of his art, and many compositions from his pen, in the shape of quartets, &c., showed his ability to use them to excellent purpose. As a man he was universally esteemed, and as a friend his loss will be long and earnestly regretted. He died at the age of 46. It is hardly necessary to add that Mr. Mellon was the husband of one of the most popular and admirable actresses of our time.

MR. S. A. CHAPPELL'S Grand Orchestral Concert on Thursday night, in St. James's Hall, was a brilliant success. A finer performance than that of Schubert's great symphony in C, by the Crystal Palace Orchestra, under the direction of Herr Manns, was never listened to. The "triple concerto" of Beethoven, with MM Hallé, Joachim, and Piatti at the solo instruments, was also a treat, and perhaps Herr Joachim played Spohr's "Dramatic Concerto" better even than when he last performed it. The singing—by Miss Edith Wynne and Mr. Cummings—was excellent, and the concert ended brilliantly with the brilliant overture to *Oberon*.

MADAME VOPINI, the charming *prima donna*, so much admired in M. Gounod's *Mirella* when performed at Her Majesty's Theatre, has been earning golden laurels at the San Carlo, at Lisbon.

SIGNOR VERDI has been offered a *carte-blanc* by the director of the Académie Royale de Musique et de Danse, to write an original work for the opening of the new Grand Opéra. The offer was made the day following the first representations of *Don Carlos*. Signor Verdi has taken time to consider.

MR. HORTON C. ALLISON'S RECITAL.—Mr. Horton Allison, the young pianist, who gained a first prize at the Leipzig Conservatory as pianist and composer, gave a Pianoforte Recital, the first of a series of three, on Wednesday evening at the Beethoven Rooms. Mr. Allison played in the first part Beethoven's sonata in A flat, Op. 26—so great a favourite with pianists who love classical music—in a manner that charmed all present. It was a pure, simple, and unaffected performance. The player seemed solicitous only to express the ideas of the composer, regardless of personal display. Mr. Allison next performed two of Mendelssohn's songs without words, Handel's *lyrique* in D minor, and Stephen Hiller's brilliant *trianella* in A flat, Op. 85, which concluded the first part. He commenced the second with Chopin's *étude*, "Sur les touches noires," in G flat, followed by Henselt's *étude*, "Si oiseau j'étais à toi je volerais," in both of which he was most successful. Bach's *gavotte* in B minor was a most excellent performance, as was also a clever canon and fugue, in B major, composed by himself. Liszt's transcription of Wagner's march from *Tannhäuser* concluded the "Recital." Mr. Allison's playing both of the modern and ancient masters displays unusual precision, grace, and neatness. The vocal music was confided to Miss Emily Spiller, who sang Benedict's "Rock me to sleep," Vincent Wallace's "Song of May," and a new song, "The loved one's return," the last two being loudly encored. Between the parts the young lady introduced a charming new song by Mr. Allison, entitled "The Betrothal," the words written by Mr. G. Washington Moon. Both words and music are clear, striking, and characteristic. Herr Lehmayr was the accompanist to the vocal music. BASHI BAZOOK.

MISS BERRY GREENING'S CONCERTS.—The second of the series of National Concerts given by Miss Berry Greening at St. James's Hall, on Saturday last, was dedicated to the Songs of Erin. The attendance was more numerous than at the first concert, no doubt in consequence of the powerful Hibernian support it received. A part of the band of the Coldstream Guards, under the direction of Mr. Godfrey, performed a selection of Irish music, besides quadrilles, galops, waltzes, &c., all founded on Irish tunes. Miss Berry Greening sang several popular Hibernian effusions, among others, "Barney O'Hea," and for an encore substituted a very pretty ballad by Mr. Percy Atkinson, called "The Secret you trusted to me." The fair artist's crowning triumph, however, was "Nora Creina." Miss Julia Derby displayed her fine voice to advantage in some of Moore's melodies; Mr. Alfred Hemming, in Benedict's popular "Ely Mavourneen," and Moore's "Believe me if all," was loudly encored. Mr. Seymour Smith helped to good purpose with some ballads of the right flavour. Mr. W. Ganz officiated as conductor.—B. B.

A NEW TENOR.—Mr. Wilford Morgan, a young tenor, just returned from Italy, where he has been pursuing his studies, made a remarkable *début*. He sang the beautiful and pathetic sacred song, by Stradella, "Pietà Signore." Mr. Morgan was under the influence of the nervous trepidation natural to a performer who appears for the first time in public, especially when he comes before an audience so formidable as the frequenters of the Philharmonic Concerts. Nevertheless he made a highly successful *début*. He has a lovely voice, sweet as well as powerful; his taste seems to be pure and refined; and he sang with great expression. He can scarcely fail to become one of our most favourite singers.—Globe.

BRIGHTON.—At the last promenade concert at the Pavilion, the attendance was the largest of the season. The features of the programme were two solos played by Mr. A. Phasey on the euphonium, viz., a fantasia on airs from *Anna Bolena* and a transcription of Ascher's "Alice, where art thou?" The *Brighton Herald*, writing about his performance, says:—"We have lately had occasion to speak in glowing terms of this gentleman's astonishing powers on the euphonium, and we can only say that on this occasion he again proved himself a complete master of his instrument and a thorough artist, surprising and delighting all hearers. Signor Medina gave Wallace's 'Bell-ringer' in capital style. The audience were particularly pleased with a performance by these two gentlemen of Braham's old duet, 'All's Well,' and it was energetically redemanded."

LEEDS.—The Town Hall Choir made their first appearance at the Town Hall popular concerts on Saturday. Miss Newell, Miss L. Beverley, Mr. and Mrs. Ratcliffe, and Mrs. Screepton, were the solo singers. Miss Newell was compelled to repeat Bishop's "Daughter of Error." Miss Beverley was encored in Alexander Lee's old song, "Meet me by Moonlight," and gave instead, "Comin' through the rye." Dr. Spark, as usual, was the organist, and his performance of Mendelssohn's "Wedding March," was received with great favour. The hall was completely filled.

BENEDICT'S "UNDINE."—(From a Correspondent.)—A concert was given by the Licensed Victuallers' Asylum Association, on Wednesday evening last, at the Board Room of the Asylum, Old Kent Road, under the direction of the Rev. W. G. Martin, M.A. Mr. Benedict's *Undine* was the chief attraction, and, considering the exigencies of a work so elaborate and intricate, the performance was very commendable. The singers were Miss Rose Hersee, Miss Palmer, and Mr. Wilbye Cooper, Mr. Hodges (an amateur) undertaking the bass part. Miss Hersee sang all through as usual with taste and precision; and her first song, "Mark the waves" (harp *obbligato*, Mr. Cheshire), was charmingly given. Mr. Wilbye Cooper and Miss Palmer both highly distinguished themselves; the former in the beautiful yet trying music allotted to the tenor, and the latter throughout the whole of the contralto part. The duet, "Happy Day," by the lady and gentleman, was perfectly sung, and received with loud applause. The chorus, though not powerful, acquitted themselves fairly. The same may be said of the small orchestra of amateurs, the deficiencies of which were made up on the pianoforte by Mr. G. S. Minson, organist to the Asylum chapel. Thus passed off this charming work, so full of poetic thought, dramatic fire, and learning, which, undertaken by those who sing and play for love (as assuredly the ladies and gentlemen of the Association did) was infinitely creditable to all concerned. The second part of the concert was miscellaneous. Mr. J. Balsir Chatterton and Mr. Cheshire performed the patriotic duet composed by the latter gentleman for two harps, which was received with enthusiasm, and redemanded. Miss Rose Hersee, too, was encored in Benedict's variations on "Le Carnaval de Venise." Mr. Maycock performed a solo on the clarinet with capital effect. The audience, near four hundred, appeared highly gratified with the entire evening's performance.

MR. W. GANZ'S PIANOFORTE RECITAL.—The programme of the third and last "Recital," on Wednesday evening, comprised a large variety of styles, nor was the interest of the performance less remarkable than its variety. Mr. Ganz showed that the pianoforte, unaided by other instruments, was fully capable of fixing the attention of an audience. A greater diversity of styles could hardly be introduced in a single programme than that given on Wednesday. It consisted of selections from the works of Bach, Beethoven, Heller, Mendelssohn, Schumann, Schubert, Schulhoff, Weber, and the executant himself. Bach's Prelude, and "Fugue scherzando" were played by Mr. Ganz with a pointed energy, which brought out in due prominence the characteristics of the school of compositions of which it is such a remarkable example. Schubert's "Impromptu" in B flat, Op. 142, was interesting on its own account, as well as for the clearness and brilliant manner in which it was executed. The applause which greeted the performance at the end was no more than its due. Beethoven's sonata in C minor, Op. 10, displayed Mr. Ganz's playing to the highest advantage; and a selection of three pieces by Stephen Heller, Mendelssohn, and Schumann, must have satisfied all present that the player was a master of many styles. The second part of the programme commenced brilliantly with Weber's "La Gaieté." Mr. Ganz also played his own fantasia on *The Merry Wives of Windsor*, which gained an encore, when he substituted his transcription of "The Nightingale Trill," which no less pleased the audience. Schulhoff's barcarole, Op. 8, and his "Chansons des Paysans Bohème," with a very effective transcription of "Santa Lucia," concluded the performance. Miss Banks sang two German songs, and "When we went a-gleaning" (encored); and Herr Reichardt, in a *lied* of his own and in Ganz's song "I seek for thee in every flower," which he sang remarkably well, gained a similar compliment. Mr. Edwin Aspe was the accompanist. Mr. Ganz has to be congratulated on the success of his three "Recitals," which have afforded much pleasure to those who attended.

BASHI BAZOOK.

OXFORD.—On Thursday last, March 21st., Mendelssohn's oratorio, *Elijah*, was performed by the Philharmonic Society, in the Corn Exchange, assisted by singers and instrumentalists from London. Mrs. Barnby sang the part of the Widow, and was very successful in the air, "Hear ye, Israel." Miss Julia Elton, of London, sang the contralto part, and was encored in "O rest in the Lord." A. F. Wade, Esq., of New College, sang the tenor part well, his very pleasing voice being heard to especial advantage in "Then shall the righteous," in which he was loudly encored. Mr. Lambert gave the part of the Prophet with genuine artistic power. His solos were extremely effective. The band was very efficient, and the chorus, on the whole, was entitled to praise, their performance reflecting great credit on the conductor, James Taylor, Esq., organist, New College. Dr. Stainer, organist, Magdalene College, presided at the harmonium. The performance was by permission of the Rev. the Vice-Chancellor and the Right Worshipful the Mayor. There was a large and highly aristocratic audience, whose frequent and enthusiastic applause interfered too much with the continuity of the oratorio, and prolonged the performance to a late hour. Good taste should prevent applause being bestowed, except on rare occasions, in a sacred work.

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THE ROUND, CATCH, AND CANON CLUB.—The last meeting of this musical club was held at Willis's Rooms on Saturday evening, under the presidency of William Wybrow, Esq., who was supported by N. Kendall, Esq., M.P., Charles Landseer, Esq., R.A., John Matthew, Esq., T. W. Collett, Esq., and about seventy other gentlemen. On this, the tenth night of the season, eighty ladies were invited to hear the glees, &c., rendered in the most perfect style by the professional staff of the club—viz., Mr. Francis, Mr. Baxter, Mr. R. Barnby, Mr. Cummings, Mr. Coates, Mr. Laud, Mr. Walker, Mr. Bradbury, and Mr. Winn. The special favourites appeared to be—"Mark'd you her eye" (Spofforth); "I wish to tune my quiv'ring lyre" (Walmisley); "Blow light, thou balmy air" (Horsley); prize glee, "Oh, the summer night" (W. H. Cummings); "Oh, bold Robin Hood" (Bishop); "Thou art beautiful" (Callcott); and "Spring's delights" (Müller). The Messrs. Willis proved in the dinner their *cuisine* to be as good as ever; and the ladies were much pleased with the elegant collation and iced champagne, which were served to them between the first and second parts of the performance. The National Anthem, in which the fair visitors joined, concluded a delightful concert and a very successful season.

NEW PHILHARMONIC SOCIETY.—The third *soirée musicale* of the above society took place on Tuesday the 19th, at St. James's Hall. The programme was one of decided interest. The performance began with a duo by Hummel for pianoforte by Miss Gray and Mr. Wingham, which was very neatly executed. Miss Fanny Baker, a pupil of Dr. Wyld's, played Beethoven's sonata in D minor with capital effect; whilst Mr. E. Aguilar, in two charming solos of his own composing—romance, "Evening," and caprice in D flat—deserved the marked applause he received. The second part of the programme commenced with Mr. Aguilar's admirable trio in E, performed by the composer, in conjunction with Mr. Henry Holmes (violin), and M. Paque (violoncello). This work improves greatly on acquaintance. The writing indicates a talent far beyond the common; it contains many passages of unquestionable originality, and the plan of each of the four movements is simple and well defined, and the whole trio exhibits both knowledge and fancy. It was much better executed than when last we heard it, and consequently was better understood and appreciated. Mendelssohn's grand quartet in E minor was excellently well played by Messrs. H. Holmes, Folkes, Burnett, and Paque, and was received by the audience in the warmest manner. Mr. H. Holmes performed three solos following each other—"La serenade," composed by his brother Alfred; an *allegretto*, by Tartini; and a *scherzo* by Spohr. The execution and expression of the young violinist afforded the highest pleasure. The vocal music was assigned to Miss Austen, Miss Abbott, Madame Louise Sauerbret, Miss de Vere, and Mr. Trelawny Cobham, &c., who gave songs by Aguilar, Benedict, Cherulini, Donizetti, Mendelssohn, Schira, &c., which agreeably relieved the instrumental pieces. These *soirées* prelude the grand concerts given in connection with the society, under the title of the New Philharmonic Concerts, conducted by Professor Wyld. The first grand concert is announced for Wednesday evening, May 1, and the preliminary public rehearsal on the preceding Saturday afternoon. The future *locale* of the New Philharmonic Concerts, as well as the meetings of the society, will be St. George's Hall, Langham Place, now being constructed expressly for them, which, according to report, will prove to be one of the most suitable and best adapted music-rooms for concerts and musical performances in the kingdom. It is to be lighted by the new sunlight chandeliers, which are self-ventilating, and carry off all the foul air, the source of so much annoyance in almost all our large public buildings.

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